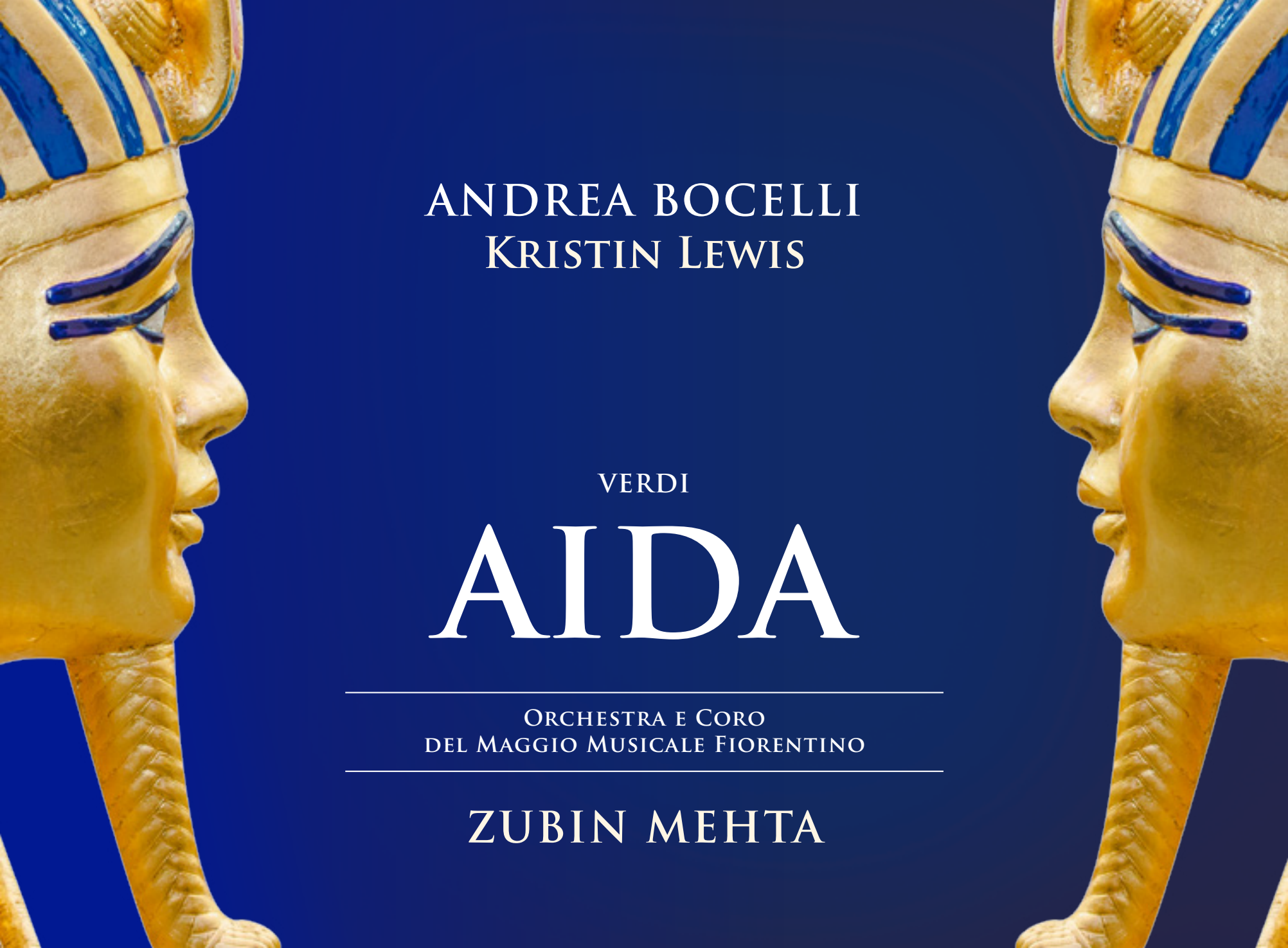
ANDREA BOCELLI
KRISTIN LEWIS
VERDI
AIDA
ORCHESTRA E CORO
DEL MAGGIO MUSICALE FIORENTINO
ZUBIN MEHTA

AIDA

Opera in quattro atti di **Antonio Ghislanzoni**

Musica di **Giuseppe Verdi**

Il Re (The King) ..... **Giorgio Giuseppini**

Amneris ..... **Veronica Simeoni**

Aida ..... **Kristin Lewis**

Radamès ..... **Andrea Bocelli**

Ramfis ..... **Carlo Colombara**

Amonasro ..... **Ambrogio Maestri**

Una Sacerdotessa (A Priestess) ..... **Maria Katzarava**

Un Messaggero (A Messenger) ..... **Juan José de León**

ZUBIN MEHTA

Orchestra e Coro del Maggio Musicale Fiorentino

M.o del Coro Lorenzo Fratini
M.o di Sala Andrea Severi

		TIMING	PAGE
1	Prelude	3:03	6
	Atto primo - Act one		
	Scena 1 - Scene 1		
2	Sì: corre voce che l'Etiope ardisca *Ramfis, Radamès*	1:21	6
3	Se quel guerrier io fossi!..Celeste Aida *Radamès*	4:38	7
4	Quale insolita gioia *Amneris, Radamès, Aida*	6:18	7
5	Alta cagion v'aduna *Il Re, Un messaggero, Aida, Radamès, Amneris, Ministri, Capitani, Ramfis, Sacerdoti*	6:00	8
6	Ritorna vincitor! *Aida*	6:27	10
	Scena 2 - Scene 2		
7	Possente, possente Fthà *Sacerdotessa, Coro delle Sacerdotesse, Ramfis, Sacerdoti*	5:45	11
8	Mortal, diletto ai Numi *Ramfis, Sacerdoti, Radamès*	5:01	11
	Atto secondo - Act two		
	Scena 1 - Scene 1		
9	Chi mai fra gl'inni e i plausi *Schiave, Amneris*	6:02	12
10	Fu la sorte dell'armi a'tuoi funesta *Amneris, Aida*	7:32	13
11	Su! del Nilo al sacro lido *Coro, Amneris, Aida*	2:47	14
	Scena 2 - Scene 2		
12	Gloria all'Egitto, ad Iside *Popolo, Donne, Sacerdoti*	3:42	15
13	Marcia	6:29	16
14	Vieni, o guerriero vindice *Popolo, Sacerdoti*	2:34	16
15	Salvator della patria, io ti saluto *Il Re, Radamès, Ramfis, Sacerdoti*	2:08	16
16	Che veggo!...Egli?...Mio padre! *Aida, Amneris, Amonasro, Il Re*	0:51	16
17	Quest'assisa ch'io vesto vi dica *Amonasro*	1:31	17
18	Ma tu, Re, tu signore possente *Amonasro, Aida, Prigionieri, Schiave, Ramfis, Sacerdoti, Popolo, Radamès, Amneris, Il Re*	3:53	17
19	O Re: pei sacri Numi *Radamès, Il Re, Amneris, Sacerdoti, Popolo, Ramfis*	2:25	17
20	Gloria all'Egitto, ad Iside *Il Re, Popolo, Schiave, Prigionieri, Ramfis, Sacerdoti, Aida, Radamès, Amneris, Amonasro*	3:19	18
	Atto terzo - Act three		
21	O tu che sei d'Osiride *Coro, Ramfis, Amneris*	4:02	20
22	Qui Radames verrà!...O Patria mia *Aida*	6:29	20
23	Ciel! mio padre! *Aida, Amonasro*	7:50	20
24	Pur ti riveggo, mia dolce Aida *Radamès, Aida*	3:11	22
25	Fuggiam gli ardori inospiti *Aida, Radamès, Amonasro*	6:55	23
26	Tu…Amonasro!...tu!...il Re? *Radamès, Aida, Amonasro, Ramfis*	2:53	25
	Atto quarto - Act four		
	Scena 1 - Scene 1		
27	L'aborrita rivale a me sfuggia *Amneris*	3:07	26
28	Già i Sacerdoti adunansi *Amneris, Radamès*	7:11	26
29	Ohimè!...morir mi sento! Oh! chi lo salva? *Amneris, Ramfis, Sacerdoti*	5:57	28
30	Radamès! Radamès! Radamès! *Ramfis, Sacerdoti, Amneris*	5:01	29
	Scena 2 - Scene 2		
31	La fatal pietra sovra me si chiuse *Radamès, Aida*	2:27	30
32	Presago il core della tua condanna *Aida, Radamès, Sacerdoti, Sacerdotesse*	4:04	31
33	O terra, addio; addio valle di pianti *Aida, Radames, Sacerdoti, Sacerdotesse, Amneris*	5:01	31

SYNOPSIS

1 Prelude

Act One
Scene 1 A hall in the palace of the king at Memphis.
2 The high priest Ramfis tells captain of the guard Radamès that the Ethiopians are threatening Egypt. 3 Radamès hopes that he might be the leader selected to conquer the enemy and sings of his love for the Ethiopian slave girl Aida. 4 The king's daughter, Amneris, who is in love with Radamès, enters and notices his elation. He tells her of his dream to lead the army; she asks him if he has more romantic hopes. His reaction to Aida's arrival leads her to suspect the truth. She questions Aida about her tear-stained face; the slave-girl explains that she weeps for her country. 5 The court assembles to hear that the Ethiopians, led by their king, Amonasro, have invaded. Radamès is appointed commander. All join in a battle hymn. 6 Left alone, Aida expresses her conflict: she imagines Radamès conquering her father and brothers, then the equally appalling prospect of his death at the hands of the Ethiopians.
Scene 2 The Temple of Vulcan
7 Ramfis invokes the god Phtha. Priestesses perform a sacred dance. 8 Ramfis invests Radamès with the sacred arms.

Act Two
Scene 1 Amneris' apartments
9 Amneris dreams of love. Moorish slaves dance for her entertainment. Aida enters. Amneris determines to discover her secret. 10 She tells Aida how much she pities her in defeat; yet love may console her. At the mention of the word, Aida comes to life. Amneris springs her trap, telling Aida that Radamès has fallen in battle. Seeing her reaction, she accuses her of loving him; then admits that he is alive but that she herself is Aida's rival. Stopping herself on the point of revealing her own royal status, Aida pleads for Amneris's pity while the latter reminds her of the power she holds over her. 11 In the distance, the populace acclaims Egypt's victory.
Scene 2 A gate in the city
12 The people acclaim the king. 13 The victorious army marches in. Dancing girls carry the spoils of victory. 14 Radamès enters, 15 and the king hails him as his country's saviour; anything he asks shall be granted him. He requests that the Ethiopian prisoners be brought in. 16 Recognising her father among them, Aida cries out; he tells her not to betray him.
17 Amonasro claims to have seen the Ethiopian king die in battle. 18 He asks the Egyptian king for mercy. 19 Radamès asks for the prisoners to be released. Ramfis insists that Aida and her father be held as pledges. The king appoints Radamès as his future son-in-law. 20 As the celebrations continue Aida and Radamès voice their unhappiness and Amonasro sees the possibility of reversing his defeat.

Act Three
The banks of the Nile
21 Ramfis brings Amneris to spend the eve of her wedding in the Temple of Isis. 22 Aida arrives to meet Radamès. She thinks of her homeland, which she will never see again. 23 Her father appears and tells her that she could return in triumph with Radamès if only he knew the Egyptian army's route. She refuses to prise the information from Radamès. Amonasro describes the carnage Egypt has wrought on Ethiopia and rejects her as his daughter. Aida agrees to his demand. Amonasro hides.
24 Radamès enters. Stung by Aida's accusation of not loving her, he tells her that as commander of the army the king will allow him to marry whom he pleases. She counters that Amneris's vengeance will destroy them all. She has a different plan: flight. 25 Aida paints a picture of a happy future together in Ethiopia. Radamès eventually gives in. They prepare to flee.
But first Aida asks Radamès to tell her his army's route. As he names the gorge of Napata, Amonasro steps forward, revealing himself as Ethiopia's king. 26 Horror-struck, Radamès cannot believe what he has done. As the three attempt to leave, Amneris and Ramfis enter with their guards. Radamès gives himself up while the others escape.

Act Four
Scene 1 A hall in the palace
27 Amneris exonerates Radamès from guilt because of her love for him. 28 Radamès is brought to her. She offers to plead for his life, though he insists he cares only for Aida; he is exultant to learn that she escaped, though her father is dead. 29 He is led into the judgment chamber.
30 Three times Radamès is given the opportunity to justify himself, each time remaining silent. He is condemned to death. As the priests file out, Amneris curses them.
Scene 2 The crypt of the Temple of Vulcan
31 Immured in the crypt, Radamès accepts his fate. Suddenly he sees a human form; Aida has come to die with him. 32 Radamès regrets her sacrifice. Becoming light-headed, Aida imagines an angel hastening to carry them to heaven. The voices of the priestesses sound from the temple above. Radamès fails to move the stone that bars the door. 33 They bid farewell to the earthly vale of tears. Above them, Amneris calls for Radamès to be welcomed into heaven.

George Hall © Decca

Giuseppe Verdi's *Egyptian* opera

Giorgio De Martino

Aida, one of the most popular and most performed operas in all theaters all over the world was commissioned to Giuseppe Verdi by the Egyptian Viceroy Isma'il Pasha, (who wanted to give his subjects a 'national opera'), for the opening of the Suez Canal, but above all to celebrate the inauguration, in Cairo, of the new Opera House, (the dates nearly coincide). But the opera was, anyway, delayed and was performed, one year later, on Christmas Eve in 1871, because the scenery and costumes were supposed to arrive from Paris, and the French Capital was at that time isolated because of the Prussians' siege.

The plot of Aida, conceived by the Egyptologist Mariette Bey, pleased the Khedive of Egypt and was later proposed to Verdi as a possible subject for an opera by librettist Camille Du Locle. The composer was immediately attracted by this subject, but brought a number of changes to the story, such as reducing the responsibility of Radamès (in the original plot he appeared, indeed, almost a traitor). Besides, the libretto by Du Locle was in French. So Verdi resorted to Antonio Ghislanzoni, a music critic with a past as a baritone, and, kept him under pressure, sending him two or more letters a week, thus forcing him to draft the libretto according to his instructions that he sent him from his residence in Sant'Agata.
Verdi gave the librettist real rules, on how and what to write. For example, on the famous Triumphal March: "The entrance of the troops with all the tools of war, dancers carrying the sacred vessels, precious things, etc. dancing Almèes, finally Radames ... But I need you to help me, by making the choir sing a bit the glories of Egypt, a bit those of Radames…". The first performance, in Cairo, (conducted by Giovanni Bottesini) was a triumph. In Italy it premiered at the Teatro alla Scala in Milan, on February 8th 1872, under the baton of Franco Faccio.

The Egyptian Opera by Verdi was born when the composer from Busseto was almost turning sixty. Within the four acts that make up Aida, triumphs, dances, parades of slaves, great scenes with armies ready for war and (sometimes) even horses and elephants, and then love betrayals, propitiatory dances and much more. In short a great sumptuous show, (not by chance, in this respect, we talk of the Italian perspective of the French Grand-Opéra), but also a work full of novelty and musical substance, the creation of a musician who has reached his full maturity.

With Aida, Verdi proved to be able to offer a great variety of scenarios, from monumental scenes to individual characters, from collective passions to intimate drama. This stimulated Verdi to be extremely careful in handling the various situations within the Opera, so as to amalgamate parts very different from one another. Compared to Verdi's previous schemes, which provided an absolute predominance of voice, Aida represented a breakthrough, because the use of the orchestra became far more incisive. At the time, Verdi felt the need to face (and, in a certain way, to fight) his great rival from across the Alps, Richard Wagner… However, he still could not strongly undergo his influence, because the works of the German composer would come to Italy only in the following years. Verdi knew some of his music, and though fascinated by it, he thought to be very far from the conception of the Master of Leipzig. He had been prey to this conjectured incompatibility for more than sixteen years before composing a new opera (Otello). Apparently Giuseppe Verdi judged Wagner's music as slow and boring. Actually, he caught some of its revolutionary elements, such as the presence of recurrent motifs, dramaturgical attention, the incisiveness of the recitatives, and above all the slow disintegration of the closed forms.

In Aida, all those who are opposing the reasons of power, to support, instead, their own individuality are overpowered. The main character, who dreams to elude them through an impossible escape, Radamès, who unintentionally betrays them and receives death; Amneris, who thinks to use them for its intrigue and is instead overwhelmed. Giuseppe Verdi unravels a tangle of passions with masterful clarity, revealing unexpected points of contact between collective and individual outbursts, twists and turns of the story and tragic happenings in the destiny of a woman.

Perhaps not surprisingly, the Italian christening of Aida, saw in the role of the female character Teresa Stolz, who probably had a romantic relationship with Giuseppe Verdi, (though the latter, as everybody knows, was married to Giuseppina Strepponi). Perhaps Verdi's choice to sing the pain and tearing of a triangular relationship not as, it usually happens, in the world of melodrama, where two men are in love with the same woman, but where two women love the same man, might have an autobiographical aspect. The result is a masterpiece among the most accomplished and balanced of the whole production of Verdi, where, many themes dear to him are evoked, like patriotism, ideal tension, violent passion, the whole mingled up in a sound plot, consistent and attentive to the psychological depth of the characters.

The four acts of the opera have been conceived (with the exception of the third) in two scenes, equally divided in moments of light and shadow. Often music uses traditional closed forms, even if you perceive in writing a desire to give way, as much as possible, to group scenes which give voice to conflict. In Aida, Verdi succeeds in mixing diverse styles, sometimes conflicting, with skill and lightness.

The resolution of the opera, the end of its characters, clearly underline a novelty in Verdi's dramaturgy: in fact for years the composer has been investigating the problem of death and pain, and the burning discrepancy between utopia and reality…For years he has exalted every earthly value and ideal, every passion that usually, tragically, disappears into nothingness with death. Here, instead, the genius from Busseto is singing death like a sweet slumber, when every pain ends… Here humanity finds hope (and a strong consolation) in the assumption of an otherworldly continuation.
To the popularity of Aida have certainly contributed sumptuous pages like the "Triumphal March" or Arias like the famous "Heavenly Aida"; however, its success does not lie in the "easiness" of its musical language, but in the high dramatic tension that pervades it. Verdi, himself, when asked to compare his Don Carlos (in the version of 1884) and Aida, replied: 'In Don Carlos there are, may be, a few sentences, some pieces of more value than in Aida; but in Aida there is more bite and more (forgive the word) theatricality '.

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Translated by Daniela Borgogno

VERDI

AIDA

1 **Preludio**

ATTO PRIMO

Scena 1
Sala nel palazzo del Re a Menfi
(A destra e a sinistra, una colonna con statue e arbusti in fiore. Grande porta nel fondo, da cui si scorgono i tempii, i palazzi di Menfi e Piramidi.)

Ramfis
2 Sì: corre voce che l'Etiope ardisca
sfidarci ancora, e del Nilo la valle
e Tebe minacciar. Fra breve un messo
recherà il ver.

Radamès
La sacra
Iside consultasti?

Ramfis
Ella ha nomato
delle egizie falangi
il condottier supremo.

Radamès
Oh, lui felice!

Ramfis
(con intenzione, fissando Radamès)
Giovane e prode è desso. Ora del nume reco i decreti al Re. (Esce.)

1 **Prelude**

ACT ONE

Scene 1
A hall in the royal palace at Memphis *(Left and right, a colonnade decorated with statues and flowering shrubs. Rear, a great door beyond which can be seen temples, the palaces of Memphis and the pyramids.)*

Ramfis
2 Yes, it is rumoured that the Ethiopian has dared
to challenge us again, threatening
Thebes and the valley of the Nile. Shortly a
messenger will bring us the details.

Radamès
Have you consulted
Holy Isis?

Ramfis
She has named
the supreme commander
of the Egyptian armies.

Radamès
Oh, fortunate man!

Ramfis
(looking steadily at Radamès, meaningfully)
He is young and brave. Now I shall go to inform the King of the deity's decree. (Ramfis goes out.)

Radamès *(solo)*
3 Se quel guerriero io fossi!
se il mio sogno si avverasse!
Un esercito di prodi da me guidato,
e la vittoria e il plauso di Menfi tutta!
E a te, mia dolce Aida,
tornar di lauri cinto…
dirti: per te ho pugnato e per te ho vinto!
Celeste Aida, forma divina, mistico serto di luce e
fior, del mio pensiero tu sei regina, tu di mia vita
sei lo splendor.
Il tuo bel cielo vorrei ridarti, le dolci brezze del
patrio suol, un regal serto sul crin posarti,
ergerti un trono vicino al sol.
Oh! Celeste Aida, forma divina,
mistico raggio di luce e fior,
del mio pensiero, ecc.

(Entra Amneris.)

Amneris
4 Quale insolita gioia
nel tuo sguardo! Di quale
nobil fierezza ti balena il volto!
Degna di invidia, oh! quanto
saria la donna il cui bramato aspetto
tanta luce di gaudio in te destasse!

Radamès
D'un sogno avventuroso
si beava il mio cuore. Oggi, la Diva
profferse il nome del guerrier che al campo
le schiere egizie condurrà. Oh, s'io fossi
a tal onor prescelto…

Radamès *(alone)*
3 If only that warrior were I!
If my dream might come true!
An army of brave men, led by me —
victory, and the applause of all Memphis!
To return to you, my sweet Aida,
decked with the victor's laurels,
to say: "I fought, I won for you!"
Heavenly Aida, divine form, mystic garland of light
and flowers, you are the queen of my thought,
you are the splendour of my life.
That I might bring you once more the blue skies,
the soft breezes of your native land, a royal crown to
deck your brow, a royal throne for you, in the sun!
Oh, heavenly Aida, divine form,
mystic halo of light and flowers,
you are the queen, etc.

(Amneris enters.)

Amneris
4 What rare joy shines
on your face! What noble pride
flashes in your eyes!
How enviable indeed
would be that woman whose beloved face
might kindle so joyful a light in you!

Radamès
My heart was lost
in an adventurous dream. Today the goddess
has named the warrior who will lead
the Egyptian legions into battles. Ah! if I were
chosen for such an honour…

Amneris
Né un altro sogno mai
più gentil, più soave
al core ti parlò? Non hai tu in Menfi
desideri, speranze?

Radamès
Io! (Quale inchiesta!
Forse l'arcano amore
scoprì che m'arde in core…
della sua schiava il nome
mi lesse nel pensier!)

Amneris
(Oh! guai se un altro amore
ardesse a lui nel core!
Guai se il mio sguardo penetra
questo fatal mister!)

Radamès *(vedendo Aida)*
Dessa!

Amneris *(da sè, osservando)*
Ei si turba, e quale
sguardo rivolse a lei!
Aida! A me rivale
forse saria costei?
(volgendosi ad Aida)
Vieni, o diletta, appressati,
schiava non sei né ancella
qui dove in dolce fascino
io ti chiamai sorella.
Piangi? Delle tue lacrime
svela il segreto a me.

Amneris
Was it not perhaps
some greater, sweeter dream
which spoke to your heart? Have you
no desires, no hopes, here in Memphis?

Radamès
I! (What an interrogation!
Perhaps she has discovered
the secret love which burns in my heart…
perhaps she has read in my thoughts
her slave-girl's name!)

Amneris
(Oh, woe if love for another
should burn in his heart!
Woe to him if my eyes
should see through this fatal mystery!)

Radamès *(seeing Aida)*
It is she!

Amneris *(to herself)*
He is moved! The glance
with which he looked at her!
Aida! Could it be she
who is my rival?
(turning to Aida)
Come, my child, come near me.
You are neither slave nor handmaiden
here, where for love of you
I have called you sister. You weep?
Tell me the reason for your tears,
tell me your secret.

Aida
Ohimè! di guerra fremere
l'atroce grido io sento,
per l'infelice patria,
per me, per voi pavento.

Amneris
Favelli il ver? né s'agita
più grave cura in te?
(fra sè, guardando Aida)
Trema, o rea schiava, ah! trema
ch'io nel tuo cor discenda!
trema che il ver m'apprenda
quel pianto e quel rossor!
Radamès *(fra sè, guardando Amneris)*
Nel volto a lei balena
lo sdegno ed il sospetto.
Guai se l'arcano affetto
a noi leggesse in cor!
Aida *(fra sè)*
No, sull'afflitta patria
non geme il cor soltanto;
quello ch'io verso è pianto
di sventurato amor.

(Entra il Re, preceduto dalle sue guardie e seguito da Ramfis, dai ministri, sacerdoti,capitani, ecc.)

Il Re
5 Alta cagion v'aduna,
o fidi Egizi, al vostro Re d'intorno.
Dai confin d'Etiopia un messaggero dianzi giungea:
gravi novelle ei reca. Vi piaccia udirlo.
(ad un uffiziale) Il messagger s'avanzi!

Aida
Alas, I have heard
the frightful war cry sound,
I fear for my country,
for myself, for you.

Amneris
Is this true? No greater care
disturbs you?
(aside, looking at Aida)
Ah! Tremble, evil slave, tremble!
Let me sound your heart!
Tremble, for the truth is clear to me
when I see your tears, your blushes!
Radamès *(aside, looking at Amneris)*
In her face, anger
and suspicion blaze like a fire.
Woe if our secret love
she should ever read in our hearts!
Aida *(to herself)*
No, not only for my country
is my heart in anguish;
the tears I shed are the tears
of unhappy love!

(The King enters, preceded by his guard and followed by Ramfis, ministers, priests, officers and others.)

The King
5 High reasons of state have led me
to summon you, o faithful Egyptians.
A messenger has arrived from Ethiopia. He brings
grave tidings.Hear them now.
(to an officer) Let the messenger come forward.

(Il messaggero entra.)

Messaggero
Il sacro suolo dell'Egitto è invaso
dai barbari Etiopi;
i nostri campi
fur devastati, arse le messi, e baldi
della facil vittoria i predatori
già marciano su Tebe!

Tutti
Ed osan tanto!

Messaggero
Un guerriero indomabile, feroce,
li conduce: Amonasro.

Tutti
Il Re!

Aida (a parte)
Mio padre!

Messaggero
Già Tebe è in armi e dalle cento porte
sul barbaro invasore
prorompera, guerra recando e morte.

Il Re
Sì: guerra e morte
il nostro grido sia!

Tutti
Guerra! Guerra! ecc.
Tremenda, inesorata!

(The messenger enters.)

Messenger
The sacred soil of Egypt has been invaded
by the fierce Ethiopian.
Our fields have been laid waste,
our crops burned. Spurred on
by this easy victory, the foe
is marching now on Thebes.

All
They dare to do this!

Messenger
A fierce, relentless warrior heads them —
Amonasro!

All
The King himself!

Aida *(to herself)*
My father!

Messenger
Thebes, already in arms, will fall
upon the barbarian invader from her hundred
gates, spreading war and death.

The King
Yes! Let war and death
be our battle cry!

All
War! War! etc.
Tremendous, pitiless war!

Il Re *(accostandosi a Radamès)*
Iside venerata
di nostre schiere invitte
già designava il condottier supremo:
Radamès.

Tutti
Radamès!

Radamès
Ah! sien grazie ai numi!
Son paghi i voti miei.

Amneris *(fra sè)*
Ei duce!

Aida *(fra sè)*
Io tremo!

Ministri e Capitani
Radamès! Radamès!

Il Re
Or di Vulcano al tempio
muovi, o guerrier. Le sacre
armi ti cingi e alla vittoria vola.
Su! del Nilo al sacro lido
accorrete, egizi eroi;
da ogni cor prorompa il grido:
guerra e morte allo stranier!

Ramfis
Gloria ai numi! ognuno rammenti
ch'essi direggono gli eventi,
che in poter dei numi solo

The King *(coming near to Radamès)*
Holy Isis
has already named the leader
of our invincible legions:
Radamès!

All
Radamès!

Radamès
Ah! praised be the gods!
My prayers are answered!

Amneris *(to herself)*
He, the leader!

Aida *(to herself)*
I am afraid!

Ministers and Captains
Radamès! Radamès!

The King
Go now, o warrior,
to the Temple of Vulcan. There put on
the sacred arms; go forth to victory!
Onward! Go forth, Egyptian heroes,
to the sacred banks of the Nile.
From every heart let the cry sound out —
war and death, death to the invader!

Ramfis
Glory to the gods! Let all remember,
it is they who rule our destinies.
Only the power of the gods
stan le sorti del guerrier.
Ognun rammenti che in poter, ecc.

Ministri e Capitani
Su! del Nilo al sacro lido
sien barriera i nostri petti;
non echeggi che un sol grido:
guerra e morte allo stranier! ecc.

Il Re
Su! del Nilo, ecc.

Aida *(fra sè)*
Per chi piango? per chi prego?
Qual potere m'avvince a lui!
Deggio amarlo ed è costui
un nemico, uno stranier!

Radamès
Sacro fremito di gloria
tutta l'anima m'investe.
Su! corriamo alla vittoria!
Guerra e morte allo stranier!

Amneris*(recando una bandiera e consegnandola a Radamès)*
Di mia man ricevi, o duce,
il vessillo glorioso;
ti sia guida, ti sia luce
della gloria sul sentier.

Il Re
Su! del Nilo al sacro lido, ecc.

can dictate the warrior's fate.
Let all remember that only the power, etc.

Ministers and Captains
Onward! May our breasts be a fortress
shielding the sacred banks of the Nile.
Let no cry sound but our united cry,
war, war and death to the invader! etc.

The King
Go forth, Egyptian heroes, etc.

Aida *(to herself)*
For whom do I weep? For whom do I pray?
What power binds me to him?
I must love him, yet he is
the enemy of my country!

Radamès
A sacred thrill of glory
runs through my heart.
Onward, let us hasten to victory!
War and death to the invader!

Amneris *(bearing a banner which she presents to Radamès)*
Accept, o leader, from my hands
this glorious banner;
may it be as a light and a guide
on the road to victory.

The King
Onward, Egyptian heroes, etc.

Ramfis, Sacerdoti
Gloria ai Numi, ecc.

Ministri e Capitani
Su! del Nilo, ecc.

Radamès, Messaggero
Su! Corriamo alla vittoria, ecc.

Amneris
Ti sia guida, ecc.

Tutti
Guerra! guerra! ecc.
Sterminio all'invasor! ecc.

Amneris
Ritorna vincitor!

Tutti
Ritorna vincitor!

(Escono tutti, meno Aida.)

Aida
6 Ritorna vincitor! E dal mio labbro
uscì l'empia parola! Vincitor
del padre mio, di lui che impugna l'armi
per me per ridarmi
una patria, una reggia e il nome illustre
che qui celar m'è forza. Vincitor
de' miei fratelli… ond'io lo vegga, tinto
del sangue amato, trionfar nel plauso
dell'egizie coorti! E dietro il carro,
un Re, mio padre, di catene avvinto!

Ramfis and Priests
Glory to the Gods, etc.

Ministers and captains
Onward! May our breasts, etc.

Radamès, Messenger
Onward, let us hasten to victory, etc.

Amneris
May it be as a light, etc.

All
War! War! etc.
Death to the invader, etc.

Amneris
Return victorious!

All
Return victorious!

(They all leave, except Aida.)

Aida
6 Return victorious! My lips have spoken
the traitorous words! Victorious
over my father, who takes up arms
for me, to give me again
a country, a kingdom and a great name,
which here I must hide. Victorious
over my brothers — that I may see him,
stained with the beloved blood, welcomed
in triumph by Egypt! And behind his chariot,
a King, my father, in chains!

L'insana parola,
o numi, sperdete!
Al seno d'un padre
la figlia rendete;
struggete le squadre
dei nostri oppressori.
Ah! Sventurata! che dissi? E l'amor mio?
Dunque scordar poss'io
questo fervido amore che oppressa e schiava
come raggio di sol qui mi beava?
Imprecherò la morte
a Radamès, a lui ch'amo pur tanto!
Ah! non fu in terra mai
da più crudeli angosce un core affranto!
I sacri nomi di padre, d'amante
né profferir poss'io, ne ricordar;
per l'un, per l'altro confusa e tremante,
io piangere vorrei, vorrei pregar.
Ma la mia prece in bestemmia si muta…
delitto è il pianto a me, colpa il sospir…
In notte cupa la mente è perduta,
e nell'ansia crudel vorrei morir.
Numi, pietà del mio soffrir!
Speme non v'ha pel mio dolor.
Amor fatal, tremendo amor,
spezzami il cor, fammi morir!
Numi, pietà del mio soffrir! ecc.

My mad word,
o gods, efface!
Send back this child
to her father's heart.
Destroy the legions
of our oppressors!
Wretched girl, what have I said? And my love?
Can I, then, forget
this burning love, which, as a wretched slave,
I welcome in rapture like a ray of the sun?
Shall I invoke death
upon Radamès, him whom I love so much?
Ah, never on earth
has a broken heart known such anguish!
The sacred words fatherand lover N
I can no longer speak them, nor remember.
For each, in my fear and confusion,
I should like to pray, to weep.
But my prayer changes to cursing —
tears, for me, are criminal; so too my sighs.
My mind is lost in a bitter night,
and in such cruel anguish I wish to die.
Oh! gods, have pity on my suffering!
There is no hope for my sorrow!
Fatal love, fearful love,
break my heart and let me die!
Oh! gods, have pity on my suffering! etc.

Scena II

Interno del tempio di Vulcano a Menfi
(Una luce misteriosa scende dall'alto.
Una lunga fila di colonne, l'una all'altra addossate,
si perde fra le tenebre. Statue varie divinità.
Nel mezzo della scena, sovra un palco coperto
di tappeti, sorge l'altare sormontato da emblemi
sacri. Dai tripodi d'oro s'innalza il fumo degli
incensi. Sacerdoti e sacerdotesse,
Ramfis ai piedi dell'altare.)

Sacerdotessa
7 Possente Fthà, del mondo
spirito animator, ah!

Col coro delle Sacerdotesse
Noi t'invochiamo!

Ramfis e Sacerdoti
Tu che dal nulla hai tratto
l'onde, la terra, il ciel,
noi t'invochiam!

Sacerdotessa
Immenso Fthà, del mondo
spirto fecondator, ah!

Col coro delle Sacerdotesse
Noi t'invochiamo!

Ramfis e Sacerdoti
Nume, che del tuo spirito
sei figlio e genitor,
noi t'invochiam!

Scene II

Interior of the temple of Vulcan at Memphis
(A mysterious light shines down from above. There
is a low row of columns, disappearing into the
distance. Statues of various gods. At mid scene, on
a scaffold covered with tapestries, stands the altar
decorated with sacred symbols. The smoke
of incense rises from censers swung on
golden tripods. Priests and priestesses.
Ramfis is at the foot of the altar.)

Priestess
7 Mighty, mighty Phtha, life-giving
spirit of the world, ah!

With Chorus of Priestesses
We invoke thee!

Ramfis and Priests
Thou, who from nothingness didst draw
the seas, the earth, the heavens,
we invoke thee!

Priestess
Great, great Phtha, fruitful
spirit of the world, ah!

With Chorus of Priestesses
We invoke thee!

Ramfis and Priests
God, who art of thy spirit
both son and father,
we invoke thee!

Sacerdotessa
Fuoco increato, eterno,
onde ebbe luce il sol, ah!

Col coro delle Sacerdotesse
Noi t'invochiamo!

Ramfis e Sacerdoti
Vita dell'universo,
mito d'eterno amor,
noi t'invochiam!

Sacerdotessa
Immenso Fthà!

Ramfis e Sacerdoti
Noi t'invochiam!

(Radamès viene introdotto senz'armi.
Mentre va all'altare, le sacerdotesse
eseguiscono la danza sacra. Sul capo di
Radamès viene steso un velo d'argento.)

Sacerdotessa
Immenso Fthà!

Ramfis e Sacerdoti
Noi t'invochiam!

Ramfis *(a Radamès)*
8 Mortal, diletto ai Numi,
a te fidate son d'Egitto le sorti.
Il sacro brando
dal dio temprato,
per tua man diventi

Priestess
Uncreated, eternal flame,
which sparked the sun, ah!

With Chorus of Priestesses
We invoke thee!
Ramfis and Priests
Life of the Universe,
mythus of eternal love,
we invoke thee!

Priestesses
Great Phtha!

Ramfis and Priests
We invoke thee!

(Radamès is brought into the temple. He
carries no weapons. As he goes to the altar,
the priestesses perform the sacred dance.
The priests, meanwhile, place a silver veil
over Radamès head.)

Priestess
Great Phtha!

Ramfis and Priests
We invoke thee!

Ramfis *(to Radamès)*
8 O youth beloved of the gods,
you hold in trust the destiny of Egypt.
May the sacred sword,
tempered by the gods,
become in your hand

ai nemici terror, folgore, morte.

Sacerdoti
Il sacro brando, ecc.

Ramfis *(volgendosi al Nume)*
Nume, custode e vindice
di questa sacra terra,
la mano tua distendi
sovra l'egizio suol.

Radamès
Nume, che duce ed arbitro
sei d'ogni umana guerra,
proteggi tu, difendi
d'Egitto il sacro suol, ecc.

Ramfis e Sacerdoti
La mano tua distendi
sovra l'egizio suol.
Nume, custode e vindice, ecc.

(Mentre Radamès viene investito delle armi sacre, le sacerdotesse ed i sacerdoti riprendono l'inno religioso e la mistica danza.)

Tutti
Possente Fthà, del mondo creator, ecc.

blazing terror and death for the enemy.

Priests
May the sacred sword, etc.

Ramfis *(to the god)*
O god, custodian and avenger
of this sacred land,
lift thy hand
over the land of Egypt.

Radamès
O god, leader and judge
of every earthly battle,
protect thou, defend thou
the sacred soil of Egypt! etc.

Ramfis and Priests
Lift thy hand
Over the land of Egypt.
O god, custodian and avenger, etc.

(While Radamès is being invested with the sacred arms, the priests and priestesses resume the sacred hymn and the mystic dance.)

All
Mighty Phtha, creator of the world, etc.

ATTO SECONDO

Scena I

Una sala nell'appartamento di Amneris (Amneris circondata dalle schiave che l'abbigliano per la festa trionfale. Dai tripodi si eleva il profumo degli aromi. Giovani schiavi mori danzando agitano i ventagli di piume.)

Schiave
9 Chi mai fra gl'inni e i plausi
erge alla gloria il vol,
al par d'un dio terribile,
fulgente al par del sol,
vieni: sul crin ti piovano
contesti ai lauri i fior;
suonin di gloria i cantici
coi cantici d'amor.

Amneris *(fra sè)*
Vieni, amor mio, m'inebria…
fammi beato il cor!

Schiave
Or dove son le barbare
orde dello stranier?
Siccome nebbia sparvero
al soffio del guerrier.
Vieni: di gloria il premio
raccogli, o vincitor;
t'arrise la vittoria,
t'arriderà l'amor.

ACT TWO

Scene I

A room in the apartments of Amneris (Amneris is surrounded by slave girls, who are dressing her for the victory celebration. Incense is burning in censers swung from tripods. Youthful Moorish slaves dance about her as they wave great feather fans.)

Slave-girls
9 You who, to the sounds of hymns and praise,
set forth on the flight to glory,
like some god of terror,
blazing like the sun,
come, on your head shall shower
the blossoms won from the laurel,
and together the songs of glory
shall sound with the songs of love.

Amneris *(to herself)*
Ah, come, my love, bring madness
and blessed peace to my heart!

Slave-girls
Now where are the barbaric hordes
of the mighty invader?
Like mist, they faded away
at the first breath of our champion.
Come, victorious warrior,
come take the prize of glory;
victory has smiled upon you,
on you love too shall smile.

Amneris *(fra sè)*
Vieni, amor mio, ravvivami
d'un caro accento ancor!

Danza degli schiavi mori

Schiave
Vieni, sul crin ti piovano, ecc.

Amneris
Vieni, amor mio, m'inebria, ecc.
Silenzio! Aida verso noi s'avanza…
figlia de' vinti, il suo dolor m'è sacro.

(Ad un cenno di Amneris, le schiave si allontanano.)

Nel rivederla, il dubbio
atroce in me si desta…
il mistero fatal si squarci alfine!
(ad Aida, con simulata amorevolezza)
10 Fu la sorte dell'armi a' tuoi funesta,
povera Aida! Il lutto
che ti pesa sul cor teco divido.
Io son l'amica tua…
Tutto da me tu avrai, vivrai felice!

Aida
Felice esser poss'io
lungi dal suol natio…
qui dove ignota
m'è la sorte del padre e dei fratelli?

Amneris
Ben ti compiango! pure hanno un confine

Amneris *(to herself)*
Ah, come, my love, give new life to me,
once more, with the words of love!

Dance of the Moorish slaves

Slave-girls
Come, on your head shall shower, etc.

Amneris
Ah, come, my love, etc.
Silence! Aida is coming.
Child of the vanquished, her grief is sacred.

(At a sign from Amneris, all withdraw.)

Seeing her now, the fearful
doubt awakens in me again —
now I shall penetrate this fatal secret!
(to Aida, with feigned tenderness)
10 The fortunes of war have gone against
your people! Poor Aida!
Your heart's grief I share with you.
I am your friend. You shall have
whatever you wish from me. You shall be happy.

Aida
Can I be happy,
far from my homeland,
knowing nothing of the fate
of my father and my brothers?

Amneris
I weep for you. But there are limits

i mali di quaggiù. Sanerà il tempo
le angosce del tuo core,
e più che il tempo, un dio possente…amore.

Aida *(fra sè)*
Amore, amore! Gaudio, tormento,
soave ebbrezza, ansia crudel!
Ne' tuoi dolori la vita io sento,
un tuo sorriso mi schiude il ciel.
Ne' tuoi dolori, ecc.

Amneris *(fra sè)*
Ah! quel pallore, quel turbamento
svelan l'arcana febbre d'amor!
D'interrogarla quasi ho sgomento,
divido l'ansie del suo terror.
(ad Aida)
Ebben, qual nuovo fremito
t'assal, gentile Aida?
I tuoi segreti svelami,
all'amor mio t'affida.
Tra i forti che pugnarono
della tua patria a danno,
qualcuno un dolce affanno
forse a te in cor destò?

Aida
Che parli?

Amneris
A tutti barbara
non si mostrò la sorte,
se in campo il duce impavido
cadde trafitto a morte…

to earthly sorrow. Time will quiet
the anguish of your heart —
and, more than time, a powerful god — Love!

Aida *(to herself)*
Love, love! Tormenting joy,
sweet rapture, cruel anxiety!
In thy sorrow I find my life,
in thy smile, I find heaven itself.
In thy sorrow, etc.

Amneris *(to herself)*
Ah, her pallor, her confusion
betray the secret fever of love!
I fear to question her,
for I share the anxiety of her heart!
(to Aida)
What new anguish
disturbs you, sweet Aida?
Tell me your secret,
trust in my friendship.
Among those brave men who fought
and conquered your homeland,
was there perhaps one
whom you loved?

Aida
What do you mean?

Amneris
Not to all
has fate been cruel,
since our fearless leader
has died on the battlefield…

Aida
Che mai dicesti! ah, misera!

Amneris
Sì, Radamès da' tuoi fu spento.

Aida
Misera!

Amneris
E pianger puoi?

Aida
Per sempre io piangerò!

Amneris
Gli dei t'han vendicata!

Aida
Avversi sempre mi furon i numi.

Amneris
Ah, trema! in cor ti lessi!…
Tu l'ami…

Aida
Io!

Amneris
Non mentire!
Un detto ancora: il vero saprò.
Fissami in volto… Io t'ingannava…
Radamès vive!

Aida
What did you say? Oh! wretched!

Amneris
Yes, Radamès was killed by your people…

Aida
Alas!

Amneris
And can you weep?

Aida
I shall never cease my weeping!

Amneris
The gods have avenged you!

Aida
The gods have always been against me.

Amneris
Tremble! I have read your heart…
you love him…

Aida
I!

Amneris
Do not lie!
One more word and I shall know.
Look into my eyes, I deceived you —
Radamès is alive!

Aida
Vive!
Ah, grazie, o numi!

Amneris
E ancor mentir tu speri?
Sì, tu l'ami!
Ma l'amo anch'io, intendi tu?
Son tua rivale, figlia de' Faraoni!

Aida
Mia rivale! Ebben, sia pure,
Anch'io son tal…
Ah! che dissi mai?
Pietà, perdono, ah!
Pietà ti prenda del mio dolor.
È vero, io l'amo d'immenso amor.
Tu sei felice, tu sei possente,
io vivo solo per questo amor!

Amneris
Trema, vil schiava!
Spezza il tuo core;
segnar tua morte può questo amore;
del tuo destino arbitra io sono,
d'odio e vendetta le furie ho in cor.

Aida
Tu sei felice, ecc.
Amneris
Trema, vil schiava, ecc.

Coro *(di fuori)*
11 Su! del Nilo al sacro lido
sien barriera i nostri petti;

Aida
Alive!
Oh, praised be the gods!

Amneris
And you still hope to lie to me?
Yes, you love him!
But I too love him, do you hear?
I am your rival, I, daughter of the Pharaohs!

Aida
My rival! Then so be it,
for I too am…
Ah, what am I saying?
Have pity on me; forgive me, ah!
Let pity for my sorrow move you.
It is true, I love him deeply.
You are happy, you are powerful,
in my life there is nothing but my love! etc.

Amneris
Fear me now, you slave!
Let your heart break;
this love can mean your death.
I am master of your fate,
and my heart rages with hate and vengeance!

Aida
You are happy, etc.
Amneris
Fear me now, you slave, etc.

Chorus *(outside)*
11 Onward! May our breasts be a fortress
shielding the sacred banks of the Nile!

non echeggi che un sol grido:
guerra e morte allo stranier!

Amneris
Alla pompa che s'appresta,
meco, o schiava, assisterai;
tu prostrata nella polvere,
io sul trono accanto al Re.

Aida
Ah! pietà! Che più mi resta?
Un deserto è la mia vita;
vivi e regna, il tuo furore
io tra breve placherò.
Quest'amore che t'irrita
nella tomba spegnerò.

Amneris
Vien… mi segui… e apprenderai
se lottar tu puoi con me, ecc.
Aida
Ah! Pietà, ecc.
Amneris
… se lottar tu puoi, ecc.
Coro (di fuori)
Guerra e morte allo stranier!

(Amneris esce.)

Aida
Numi, pietà del mio martir,
speme non v'ha pel mio dolor! ecc.

Let no cry sound but our united cry,
war and death to the invader!

Amneris
In the triumph now being made ready,
you shall take part with me, o slave!
You, prostrate in the dust,
I at the King's side, on the throne!

Aida
Ah, have pity! What is left for me?
My life is a desert.
Live, reign — soon
I shall appease your anger.
This love which distresses you
will die with me, in the tomb.

Amneris
Come, follow me. You shall see
if you are worthy to do battle with me, etc.
Aida
Ah, have pity, etc.
Amneris
… if you are worthy to do battle, etc.
Chorus *(outside)*
War and death to the invader!

(Amneris goes out.)

Aida
O gods, take pity on my suffering!
There is no hope for my sorrow! etc.

Scena II

Uno degli ingressi della città di Tebe (Sul davanti, un gruppo di palme. A destra, il tempio di Ammone. A sinistra, un trono sormontato da un baldacchino di porpora. Nel fondo, una porta trionfale. La scena è ingombra di popolo. Entra il Re, seguito da ministri, sacerdoti, capitani, flabelliferi porta insegne, ecc. Quindi Amneris con Aida e schiave. Il Re va a sedere sul trono. Amneris prende posto alla sinistra del Re.)

Popolo
12 Gloria all'Egitto, ad Iside
che il sacro suol protegge;
al Re che il Delta regge
inni festosi alziam, ecc.

Donne
S'intrecci il loto al lauro
sul crin dei vincitori;
nembo gentil di fiori
stenda sull'armi un vel.
Danziam, fanciulle egizie,
le mistiche carole,
come d'intorno al sole
danzano gli astri in ciel!

Sacerdoti
Della vittoria agli arbitri
supremi il guardo ergete;
grazie agli dei rendete
nel fortunato dì, ecc.

Scene II

A gate of the city of Thebes (In the foreground, a group of palm trees. Right, the Temple of Ammon; left, a throne covered by a purple baldaquin. To the rear, a triumphal gate. The scene is crowded with people. The King enters, followed by ministers, priests, captains, standard? bearers, slaves bearing huge feather fans, etc. Then Amneris enters, accompanied by Aida and slave girls. The King takes his place on the throne, and Amneris takes her place on his left.)

Populace
12 Glory to Egypt and to Isis,
protectress of the sacred land!
To the King who rules the Delta
joyful hymns we sing! etc.

Women
Weave the lotus and the laurel
into a crown for the victors!
Let a soft cloud of flowers
veil the steel of their arms.
Let us dance, Egyptian maidens,
the mystic dances,
as, around the sun,
the stars dance in the sky!

Priests
Lift your eyes to the gods,
the arbiters of victory;
give thanks to the gods
on this happy day, etc.

Popolo
Come d'intorno al sole, ecc.
Sacerdoti
Grazie agli dei, ecc.

13 **Marcia**
Ballabile

(Le truppe egizie, precedute dalle fanfare, sfilano dinanzi al Re. Seguono i carri di guerra, le insegne, i vasi sacri, le statue degli dei. Un drappello di danzatrici che recano i tesori dei vinti. Da ultimo Radamès sotto un baldacchino portato da dodici uffiziali.)

Popolo
14 Vieni, o guerriero vindice,
vieni a gioir con noi;
sul passo degli eroi
i lauri, i fior versiam!
Gloria! ecc.
Sacerdoti
Agli arbitri supremi, ecc.
Grazie agli dei, ecc.

Il Re *(che scende dal trono per abbracciare Radamès)*
15 Salvator della patria, io ti saluto.
Vieni, e mia figlia di sua man ti porga
il serto trionfale.

(Radamès s'inchina davanti ad Amneris che gli porge la corona.)

Populace
As, around the sun, etc.
Priests
Give thanks to the gods, etc.

13 **Triumphal March Ballet**

(The Egyptian troops, following the trumpeters, pass in review before the King. After them come the chariots, the ensigns, the sacred vessels and the statues of the gods. A band of dancing girls bear the treasure won from the enemy. Finally Radamès enters, borne in a litter covered with a baldaquin carried by twelve captains.)

Populace
14 Come, o conquering hero,
come, rejoice with us.
At the feet of our heroic warriors
we cast our flowers and laurel leaves.
Glory! etc.
Priests
To the gods, supreme arbiters, etc.
Give thanks to the gods, etc.

The King *(descending from his throne to embrace Radamès)*
15 Saviour of the fatherland, I salute you.
Come, receive from my daughter's hand
the triumphal wreath.

(Radamès bows before Amneris, who offers him the crown.)

Ora, a me chiedi
quanto più brami. Nulla a te negato
sarà in tal dì; lo giuro
per la corona mia, pei sacri numi.

Radamès
Concedi in pria che innanzi
a te sian tratti i prigionier.

(Entrano, fra le guardie, i prigionieri eti ultimo Amonasro, vestito da ufficiale.)

Ramfis e Sacerdoti
Grazie agli dei, ecc.

Aida
16 Che veggo!… Egli?… Mio padre!

Tutti
Suo padre!

Amneris
In poter nostro!…

Aida
Tu! Prigionier!

Amonasro *(piano ad Aida)*
Non mi tradir!

Il Re *(ad Amonasro)*
T'appressa… Dunque tu sei?

Amonasro
Suo padre. Anch'io pugnai,

Now ask of me whatever you will. Nothing shall be denied you on this day — I swear it by my crown, by the sacred gods.

Radamès
Before I reply, let the prisoners
be brought before you.

(The Ethiopian prisoners enter, escorted by the guards, Amonasro, dressed as an officer, comes last.)

Ramfis and Priests
Give thanks to the gods, etc.

Aida
16 What do I see? He? My father!

All
Her father!

Amneris
In our power!

Aida
You! A prisoner!

Amonasro *(to Aida, softly)*
Do not betray me.

The King *(to Amonasro)*
Come here. Now, who are you?

Amonasro
Her father, I too fought. We were conquered.

vinti noi fummo, morte invan cercai.
(*accennando alla divisa che lo veste)*

17 Quest'assisa ch'io vesto vi dica
che il mio Re, la mia patria ho difeso:
fu la sorte a nostr'armi nemica.
Tornò vano de' forti l'ardir.
Al mio pie' nella polve disteso
giacque il Re da più colpi trafitto;
se l'amor della patria è delitto
siam rei tutti, siam pronti a morir!
(volgendosi al Re,
con accento supplichevole)

18 Ma tu, Re, tu signore possente,
a costoro ti volgi clemente;
oggi noi siam percossi dal fato,
doman voi potria il fato colpir.

Aida
Ma tu, Re, tu signore possente, ecc.
Prigionieri e Schiave
Sì: dai Numi percossi noi siamo;
tua pietà, tua clemenza imploriamo;
ah! giammai di soffrirvi sia dato
ciò che in oggi n'è dato soffrir! ecc.
Ramfis e Sacerdoti
Struggi, o Re, queste ciurme feroci,
chiudi il core alle perfide voci.
Fur dai numi votati alla morte,
or de' numi si compia il voler! ecc.

I sought death in vain.
(indicating his uniform)

17 This uniform is witness
that I defended my King and my country.
Fate was our enemy,
our courage was in vain.
In the dust at my feet
lay my King, dead of his wounds.
If love of one's country is a crime,
then we are all guilty, and ready to die.
(turning to the King,
in a pleading voice)

18 But you, o King, are a mighty lord.
Look with mercy on these captives.
Today we are laid low by fate:
tomorrow, such might be your lot.

Aida
But you, o King, are a mighty lord, etc.
Slave-girls and Prisoners
Yes, we are laid low by the gods,
and we beseech your mercy upon us.
Ah, may you never have to suffer
what today we are suffering! etc.
Ramfis and Priests
Destroy, o King, these ferocious slaves,
close your heart to their traitorous pleas,
the gods have condemned them to die,
let the will of the gods be done! etc.

Aida, Schiave, Prigionieri
Pietà! Pietà! Pietà!

Popolo
Sacerdoti, gli sdegni placate,
l'umil prece dei vinti ascoltate;
e tu, o Re, tu possente, tu forte,
a clemenza dischiudi il pensier! ecc.
Ramfis e Sacerdoti
A morte! A morte! A morte!
O Re, struggi queste ciurme, ecc.
Schiave e Prigionieri
Tua pietade, tua clemenza imploriamo, ecc.

Aida e Amonasro
Ma tu, Re, tu Signor possente, ecc.
Radamès *(fra sè)*
Il dolor che in quel volto favella
al mio sguardo la rende più bella;
ogni stilla del pianto adorato
nel mio petto ravviva l'amor, ecc.
Amneris *(fra sè)*
Quali sguardi sovr'essa ha rivolti!
Di qual fiamma balenano i volti!
Ed io sola, avvilita, reietta?
La vendetta mi rugge nel cor, ecc.

Il Re
Or che fausti ne arridon gli eventi
a costoro mostriamoci clementi;
la pietà sale ai numi gradita
e rafferma de' prenci il poter, ecc.

Radamès *(al Re)*
19 O Re: pei sacri Numi,

Slave-girls and Prisoners
Have mercy! Have mercy! Have mercy!

Populace
Priests, oh calm this fury,
hear their humble prayers.
And you, o mighty King,
open your heart to mercy! etc.
Ramfis and Priests
Put them to death! To death!
Destroy, o King, this rabble, etc.
Slave-girls and Prisoners
We beseech your mercy, etc.

Aida and Amonasro
But you, o King are a mighty lord, etc.
Radamès *(to himself)*
The grief which speaks through her eyes
makes her lovelier still in my sight.
Each tear of my beloved's eyes
deepens my love for her, etc.
Amneris (*to herself)*
How he looked upon her!
What flames light up their eyes!
And I — alone, abject, repulsed?
Vengeance cries out in my heart, etc.

The King
Now that fortune smiles upon us,
let us be merciful towards our victims;
for mercy is good in the sight of the gods,
mercy confirms the power of princes, etc.

Radamès *(turning to the King)*
19 O King, you swore in the name of the gods,

per lo splendor della tua corona,
compier giurasti il voto mio.

Il Re
Giurai.

Radamès
Ebbene: a te pei prigionieri etiopi
vita domando e libertà.

Amneris *(fra sè)*
Per tutti!

Sacerdoti
Morte ai nemici della patria!

Popolo
Grazia per gli infelici!

Ramfis
Ascolta, o Re.
(a Radamès)
Tu pure, giovin eroe,
saggio consiglio ascolta:
son nemici e prodi sono,
la vendetta hanno nel cor;
fatti audaci dal perdono
correranno all'armi ancor!

Radamès
Spento Amonasro, il re guerrier,
non resta speranza ai vinti.

Ramfis
Almeno,

and by the splendour of your crown.
You swore to grant me my wish.

The King
I have sworn.

Radamès
Then, for the Ethiopian prisoners
I ask you for life, for freedom.

Amneris *(to herself)*
For all!

Priests
Death to the enemy!

Populace
Mercy on the wretches!

Ramfis
Hear me, o King.
(to Radamès)
You too, youthful hero,
hear my wise counsel.
They are the enemy and they are brave.
Their hearts are eager for revenge.
Encouraged by our mercy,
they will take up arms again!

Radamès
If Amonasro, the warrior king, is dead,
they can no longer hope to fight us.

Ramfis
At least,

arra di pace e securtà, fra noi
resti col padre Aida.

Il Re
Al tuo consiglio io cedo.
Di securtà, di pace un miglior pegno
or io vo' darvi.
Radamès, la patria tutto a te deve.
D'Amneris la mano premio ti sia.
Sovra l'Egitto un giorno
con essa regnerai…

Amneris *(fra sè)*
Venga or la schiava,
venga a rapirmi l'amor mio… se l'osa!

Il Re e Popolo
20 Gloria all'Egitto, ad Iside
che il sacro suol difende;
s'intrecci il loto al lauro
sul crin del vincitor! ecc.
Schiave e Prigionieri
Gloria al clemente Egizio
che i nostri ceppi ha sciolto,
che ci ridona ai liberi
solchi del patrio suol! ecc.

Ramfis e Sacerdoti
Inni leviamo ad Iside
che il sacro suol difende;
preghiamo che i fati arridano
fausti alla patria ognor, ecc.

as a pledge of peace, let Aida,
with her father, remain with us.

The King
I yield to your good counsel.
And now I give you a greater
pledge of peace;
Radamès, the fatherland owes everything to you.
The hand of Amneris shall be your reward.
One day, with her,
you shall rule over Egypt.

Amneris *(to herself)*
Let the slave
try to steal my love… if she dares!

The King and Populace
20 Glory to Egypt and to Isis,
protectress of the sacred land.
Weave the lotus and the laurel
into a crown for the victor! etc.
Slave-girls and Prisoners
Glory to merciful Egypt,
which has dissolved our bonds,
which sends us once again
to the free fields of our native land! etc.

Ramfis and Priests
Let us sing hymns to Isis,
protectress of the sacred land.
Let us pray that the fates may be
forever auspicious to our nation, etc.

Aida *(fra sè)*
Qual speme ormai più restami?
A lui la gloria e il trono…
a me l'oblio… le lacrime
di disperato amor, ecc.
Radamès *(fra sè)*
D'avverso nume il folgore
sul capo mio discende…
Ah no! d'Egitto il soglio
non val d'Aida il cor, ecc.
Amneris *(fra sè)*
Dall'inatteso giubilo
inebbriata io sono;
tutti in un dì si compiono
i sogni del mio cor, ecc.
Ramfis
Preghiam, ecc.
Il Re, Popolo
Gloria ad Iside, ecc.

Amonasro *(ad Aida, sottovoce)*
Fa cor, della tua patria
i lievi eventi aspetta.
Per noi della vendetta
già prossimo è l'albor, ecc.

Popolo
Gloria all'Egitto, ad Iside
che il sacro suol difende;
s'intrecci il loto al lauro
sul crin del vincitor, ecc.

Radamès *(fra sè)*
Qual inatteso folgore
sul capo mio discende, ecc.

Aida *(to herself)*
What hope now is left to me?
For him — glory and the throne,
for me — oblivion and the tears
of a hopeless love, etc.
Radamès *(to himself)*
The lightning of an enemy god
has struck me.
Ah, no, the throne of Egypt
is not worth Aida's heart, etc.
Amneris *(to himself)*
I am intoxicated
with unforeseen joy;
in one single day, all the dreams
of my heart have come true, etc.
Ramfis
Let us pray that the fates, etc.
The King and Populace
Glory to Isis, etc.

Amonasro *(to Aida)*
Be brave, wait patiently
for happier days for our land.
For us the day of revenge
is already dawning, etc.

Populace
Glory to Egypt and to Isis,
protectress of the sacred land!
Weave the lotus and the laurel
into a crown for the victor! etc.

Radamès *(aside)*
What an unlooked-for blow
has fallen upon my head, etc.

Amneris *(fra sè)*
Tutte in un dì, ecc.
Amonasro *(piano ad Aida)*
Fa cor, ecc.
Aida *(fra sè)*
A me l'oblio, ecc.
Ramfis, Sacerdoti
Inni leviamo ad Iside, ecc.
Schiave e Prigionieri
Gloria al clemente Egizio, ecc.

Amneris *(aside)*
All the dreams of my heart, etc.
Amonasro *(aside to Aida)*
Be brave, etc.
Aida *(aside)*
For me — oblivion, etc.
Ramfis and Priests
Let us sing hymns to Isis, etc
Slave-girls and Prisoners
Glory to merciful Egypt, etc.

ATTO TERZO

Le rive del Nilo
(Rocce di granito fra cui crescono palmizi. Sul vertice delle rocce il tempio d'Iside per metà nascosto tra le fronde. E'notte stellata. Splendore di luna.)

Coro *(nel tempio)*
21 O tu che sei d'Osiride
madre immortale e sposa,
diva che i casti palpiti
desti agli umani in cor,
soccorri a noi pietosa,
madre d'immenso amor! ecc.

(Da una barca che approda alla riva discendono Amneris, Ramfis, alcune donne coperte da fitto velo e guardie.)

Ramfis *(ad Amneris)*
Vieni d'Iside al tempio: alla vigilia
delle tue nozze, invoca
della diva il favore. Iside legge
dei mortali nel core; ogni mistero
degli umani a lei è noto.

Amneris
Sì: io pregherò che Radamès mi doni
tutto il suo cor, come il mio cor a lui
sacro è per sempre.

Ramfis
Andiamo:
pregherai fino all'alba; io sarò teco.

ACT THREE

The banks of the Nile
(Granite rocks, interspersed with palm trees. At the summit of the rocks, the Temple of Isis, half hidden by the palms. It is a clear, starry night, a bright moon is shining.)

Chorus *(in the temple)*
21 O thou, eternal mother
and spouse of Osiris,
goddess, who dost awaken
the chaste fire in human hearts,
succour us in thy mercy,
O mother of infinite love! etc.

(A boat draws up at the riverbank. Amneris and Ramfis, together with a group of guards and heavily veiled women, alight from the boat.)

Ramfis *(to Amneris)*
Come to the temple of Isis, to beseech
the Goddess's favour on the eve
of your wedding. Isis reads
the hearts of mortals; every human
mystery is known to her.

Amneris
Yes, I shall pray that Radamès give me
his whole heart, as my heart is given
in sacred love, forever, to him.

Ramfis
Let us go.
You will pray until dawn. I shall stay with you.

(Tutti entrano nel tempio.)

Coro
Soccorri a noi pietosa, ecc.

(Aida entra cautamente coperta da un velo.)

Aida
22 Qui Radamès verrà! Che vorrà dirmi?
Io tremo. Ah! se tu vieni
a recarmi, o crudel, l'ultimo addio,
del Nilo i cupi vortici
mi daran tomba, e pace forse, e oblio.
O patria mia, mai più ti rivedrò!
O cieli azzurri, o dolci aure native,
dove sereno il mio mattin brillò,
o verdi colli, o profumate rive,
o patria mia, mai più ti rivedrò! ecc.
O fresche valli, o queto asil beato,
che un dì promesso dall'amor mi fu;
or che d'amore il sogno è dileguato,
o patria mia, non ti vedrò mai più! ecc.

(Volgendosi, vede il padre.)
23 Ciel! mio padre!

Amonasro
A te grave cagion
m'adduce, Aida.

Nulla sfugge al mio sguardo.
D'amor ti struggi
per Radamès, ei t'ama, e lo attendi.
Dei Faraon la figlia è tua rivale…
Razza infame, aborrita e a noi fatale!

(All enter the temple.)

Chorus
Succour us in thy mercy, etc.

(Aida enters, furtively. She is veiled.)

Aida
22 Radamès will come here. What will he say?
I tremble. Ah! if you come, cruel man,
to bid me a last farewell,
in the dark eddies of the Nile I shall find
my tomb, perhaps peace, but at least oblivion!
O fatherland, I shall never see you again!
O blue skies, soft breezes of my homeland,
where I lived out the quiet morning of my life,
o grassy hills, o fragrant streams,
o fatherland, I shall never see you again! etc.
O cool valleys, blessed, peaceful haven,
one day promised me by love,
now that the dream of love is gone,
o fatherland, I shall never see you again! etc.

(Amonasro enters.)
23 Heaven! My father!

Amonasro
A grave matter
has brought me here, Aida.

Nothing escapes my eyes.
Love for Radamès is killing you.
He loves you too. You are waiting for him.
The daughter of the Pharaohs is your rival…
Princess of a hated race, our deadly enemy.

Aida
E in suo potere io sto!
Io, d'Amonasro figlia!

Amonasro
In poter di lei!
No! se lo brami
la possente rival tu vincerai.
E patria, e trono, e amor, tutto tu avrai.
Rivedrai le foreste imbalsamate,
le fresche valli, i nostri templi d'or.

Aida
Rivedrò le foreste imbalsamate,
le fresche valli, i nostri templi d'or.

Amonasro
Sposa felice a lui che amasti tanto,
tripudii immensi ivi potrai gioir.

Aida
Un giorno solo di sì dolce incanto,
un'ora di tal gioia, e poi morir!

Amonasro
Pur rammenti che a noi l'Egizio immite,
le case, i templi e l'are profanò,
trasse in ceppi le vergini rapite;
madri, vecchi,
fanciulli ei trucidò.

Aida
Ah! ben rammento quegl'infausti giorni!
Rammento i lutti che il mio cor soffrì.
Deh, fate, o Numi, che per noi ritorni

Aida
And I am in her power!
I, the daughter of Amonasro!

Amonasro
In her power!
No! if you wish,
you can defeat your powerful rival,
and fatherland, throne and love will all be yours.
You will see again our fragrant forests,
the cool valleys and the golden temples.

Aida
I shall see again our fragrant forests,
the cool valleys and the golden temples.

Amonasro
Happy bride of the one you love,
you shall know great joys at last.

Aida
One day of such enchantment,
one hour of such great joy — then I can die!

Amonasro
You have not forgotten that pitiless Egypt
defiled our altars, temples and homes,
carrying off our maidens in slavery,
murdering our mothers, our old men
and our children?

Aida
Ah, I remember well those unhappy days,
and the mournful sorrow which filled my heart!
Ah, grant, o gods, that for us may return

l'alba invocata de' sereni dì.

Amonasro
Rammenta…
Non fia che tardi.
In armi ora si desta
il popol nostro; tutto è pronto già,
vittoria avrem. Solo a saper mi resta
qual sentiero il nemico seguirà.

Aida
Chi scoprirlo potria? chi mai?

Amonasro
Tu stessa!

Aida
Io!

Amonasro
Radamès so che qui attendi… Ei t'ama…
Ei conduce gli Egizii…
Intendi?

Aida
Orrore!
Che mi consigli tu? No! no! giammai!

Amonasro *(con impeto selvaggio)*
Su, dunque! sorgete,
egizie coorti!
Col fuoco struggete
le nostre città.
Spargete il terrore,
le stragi, le morti.

the dawn of peaceful days for which we pray.

Amonasro
Remember…
It cannot be long delayed.
Our people even now are ready for battle;
all is prepared, and we shall conquer.
One thing is lacking — for me to know
the route that the enemy will follow.

Aida
Who could find out? Who?

Amonasro
You could!

Aida
I!

Amonasro
I know you are waiting for Radamès.
He loves you… He is the Egyptian captain…
Do you understand?

Aida
A horrid thought!
What are you asking of me? No, never!

Amonasro *(fiercely)*
Arise then,
soldiers of Egypt!
Sack and burn
our cities!
Spread terror,
rape and death!

Al vostro furore
più freno non v'ha.

Aida
Ah padre!

Amonasro *(respingendola)*
Mia figlia ti chiami!

Aida
Pietà!

Amonasro
Flutti di sangue scorrono
sulle città dei vinti.
Vedi? dai negri vortici
si levano gli estinti.
Ti additan essi e gridano:
per te la patria muor!

Aida
Pietà! Ah padre, pietà!

Amonasro
Una larva orribile
fra l'ombre a noi s'affaccia.
Trema! le scarne braccia
sul capo tuo levò.
Tua madre ell'è, ravvisala,
ti maledice…

Aida *(nel massimo terrore)*
Ah! padre! no!… Ah! pietà, padre!, ecc.

Amonasro *(respingendola)*

There is no rein now
to your fury!

Aida
Ah, father!

Amonasro *(repulsing her)*
You call yourself my daughter!

Aida
Have pity!

Amonasro
Waves of blood are flowing
over the vanquished cities.
See — from the black swirls
the dead arise.
They point at you and cry,
"Because of you, our country dies!"

Aida
Have pity! Father, have pity!

Amonasro
A horrid spectre
rises in the shadows before us.
Tremble, for over your head
it lifts its bony arms.
It is your mother — see her,
she is cursing you!

Aida *(terrified)*
Ah! father! no! have pity! etc.

Amonasro *(repulsing her)*

Non sei mia figlia!
Dei Faraoni tu sei la schiava!

Aida
Ah! Pietà! Pietà!
Padre, a costoro schiava non sono;
non maledirmi, non imprecarmi;
ancor tua figlia potrai chiamarmi,
della mia patria degna sarò.

Amonasro
Pensa che un popolo vinto, straziato,
per te soltanto risorger può…

Aida
O patria! o patria… quanto mi costi!

Amonasro
Coraggio! ei giunge, là tutto udrò.

(Si nasconde fra i palmizi. Radamès entra.)

Radamès
24 Pur ti riveggo, mia dolce Aida.

Aida
T'arresta, vanne, che speri ancor?

Radamès
A te dappresso l'amor mi guida.

Aida
Te i riti attendono d'un altro amor.
D'Amneris sposo…

You are not my daughter!
You are the slave of the Pharaohs!

Aida
Ah! Have pity! Have pity!
Father, I am not their slave.
Do not curse me nor revile me —
you will call me daughter again,
for I shall be worthy of my country.

Amonasro
Remember that a whole people, conquered
and suffering, can rise again through you!

Aida
O fatherland, what a price I must pay for thee!

Amonasro
Be brave! He is coming now. I shall hear all.

(He hides among the palms. Radamès enters.)

Radamès
24 At last I am with you, again, sweet Aida.

Aida
Stop, go away! What do you want from me?

Radamès
It is love which brings me to you.

Aida
But the rites of another love await you.
Married to Amneris…

Radamès
Che parli mai?
Te sola, Aida, te deggio amar.
Gli dei m'ascoltano, tu mia sarai.

Aida
D'uno spergiuro non ti macchiar!
Prode t'amai, non t'amerei spergiuro.

Radamès
Dell'amor mio dubiti, Aida?

Aida
E come speri sottrarti d'Amneris ai vezzi,
del Re al voler, del tuo popolo ai voti,
dei sacerdoti all'ira?

Radamès
Odimi, Aida.
Nel fiero anelito di nuova guerra
il suolo etiope si ridestò;
i tuoi già invadono la nostra terra,
io degli Egizi duce sarò.
Fra il suon, fra i plausi della vittoria,
al Re mi prostro, gli svelo il cor;
sarai tu il serto della mia gloria,
vivrem beati d'eterno amore.

Aida
Né d'Amneris paventi
il vindice furor? La sua vendetta,
come folgor tremenda,
cadrà su me, sul padre mio, su tutti.

Radamès
What are you saying?
You, Aida, are the only one I can love.
As the gods are my witness, you shall be mine.

Aida
Do not break your oath! As a hero
I loved you, if you swear false, I cannot.

Radamès
Do you doubt my love, Aida?

Aida
But how can you escape from Amneris' wiles,
from the King's command, from the people's
will, from the wrath of the priests?

Radamès
Hear me, Aida.
Ethiopia has awakened,
eager for fierce, new battles.
Your people have already invaded,
and I shall lead the Egyptians again.
Then, in the midst of the triumph,
kneeling before the King, I shall open my heart.
You shall be my victor's wreath;
and we shall live, blessed by undying love.

Aida
And do you not fear
Amneris's wrath? Her vengeance,
like a thunderbolt,
will strike me, my father and my people.

Radamès
Io vi difendo.

Aida
Invan, tu nol potresti.
Pur, se tu m'ami, ancor s'apre una via
di scampo a noi…

Radamès
Quale?

Aida
Fuggir…

Radamès
Fuggire!

Aida
25 Fuggiam gli ardori inospiti
di queste lande ignude;
una novella patria
al nostro amor si schiude.
Là, tra foreste vergini,
di fiori profumate,
in estasi beate
la terra scorderem.

Radamès
Sovra una terra estrania
teco fuggir dovrei!
Abbandonar la patria,
l'are de' nostri dei!
Il suol dov'io raccolsi
di gloria i primi allori,
il ciel de' nostri amori

Radamès
I shall defend you.

Aida
It would be in vain.
Yet, if you love me, there is still
an escape for us.

Radamès
What is it?

Aida
To flee…

Radamès
To flee!

Aida
25 Let us flee from the scorching sun
of this desert land.
A new fatherland
reveals itself to our love.
There, in the virgin forests,
fragrant with sweet flowers,
we shall forget the world
in blessed joy.

Radamès
You asked me to flee with you
to a foreign land?
To abandon my fatherland
and the altars of our gods?
This land where I first plucked
the flowers of glory,
this land where first we loved —

come scordar potrem?

Aida
Là, tra foreste vergini, ecc.
Radamès
Il ciel de' nostri amori, ecc.

Aida
Sotto il mio ciel, più libero
l'amor ne fia concesso;
ivi nel tempio istesso
gli stessi numi avrem, ecc.
Radamès
Abbandonar la patria, ecc.

Aida
Fuggiam, fuggiam!

Radamès *(esitante)*
Aida!

Aida
Tu non m'ami… Va!

Radamès
Non t'amo?
Mortal giammai né dio
arse d'amor al par del mio possente.

Aida
Va, va, t'attende all'ara Amneris.

Radamès
No! Giammai!

how can we forget it?

Aida
There, in the virgin forests, etc.
Radamès
The land where first we loved, etc.

Aida
Beneath my country's freer skies
it will be granted to us to love.
There, in the same temples
we shall worship the same gods, etc.
Radamès
To abandon my fatherland etc.

Aida
Let us flee!

Radamès *(hesitating)*
Aida!

Aida
You do not love me — go!
Radamès
Not love you!
No man, no god
has ever burned with such a love!

Aida
Go, go! Amneris is waiting for you at the altar.

Radamès
No, never!

Aida
Giammai, dicesti?
allor piombi la scure
su me, sul padre mio…

Radamès
Ah no! fuggiamo!
Sì, fuggiam da queste mura,
al deserto insiem fuggiamo;
qui sol regna la sventura,
là si schiude un ciel d'amor.
I deserti interminati
a noi talamo saranno,
su noi gli astri brilleranno
di più limpido fulgor.

Aida
Nella terra avventurata
de' miei padri il ciel ne attende:
ivi l'aura è imbalsamata,
ivi il suolo è aromi e fior.
Fresche valli e verdi prati
a noi talamo saranno,
su noi gli astri brilleranno
di più limpido fulgor.

Aida e Radamès
Vieni meco, insiem fuggiamo
questa terra di dolor.
Vieni meco, t'amo, t'amo!
A noi duce fa l'amor.

Aida
Ma, dimmi: per qual via
eviterem le schiere degli armati?

Aida
Never, you say?
Then the headman's axe will fall
on me, on my father…

Radamès
Ah no! Let us flee together.
Yes, let us flee, far from these walls,
let us flee, together, to the desert.
Here there is nothing but misfortune,
there we shall find a heaven of love,
the never-ending desert
will be our wedding-bed,
the stars will shine upon us
with a purer, brighter light!

Aida
In the happy land
of my fathers, heaven awaits us.
There the breeze blows sweet
over that perfumed land of flowers.
Cool valleys and green fields
will be our wedding-bed.
The stars will shine upon us
with a purer, brighter light!

Aida and Radamès
Come with me, we shall flee together,
from this land of sorrow.
Come with me, I love you,
and love shall be our king.

Aida
But tell me: how can we avoid
the Egyptian legions?

Radamès
Il sentier scelto dai nostri
a piombar sul nemico fia deserto
fino a domani.

Aida
E quel sentier?

Radamès
Le gole di Nàpata.

(Si fa avanti Amonasro.)

Amonasro
Di Nàpata le gole!
Ivi saranno i miei!

Radamès
Oh! chi ci ascolta?

Amonasro
D'Aida il padre e degli Etiopi il Re.

Radamès *(agitatissimo)*
26 Tu, Amonasro!… tu, il Re?
Numi! che dissi?
No!… non è ver!… sogno…
delirio è questo…

Aida
Ah no! ti calma… ascoltami,
all'amor mio t'affida.

Amonasro
A te l'amor d'Aida

Radamès
The route by which my men
will march against the enemy
will be free until tomorrow.

Aida
And that route is?

Radamès
The pass of Napata.

(Amonasro comes forward.)

Amonasro
The pass of Napata!
My men will be there!

Radamès
Who has overheard us?

Amonasro
Aida's father, the King of the Ethiopians!

Radamès *(excitedly)*
26 You… Amonasro! You… the King! O gods!
What have I done?
No, it cannot be, it cannot be!
I dream, I am raving mad!

Aida
Ah no! Be calm. Listen to me,
trust my love.

Amonasro
Aida's love for you

un soglio innalzerà.

Radamès
Io son disonorato!
Per te tradii la patria!

Aida
Ti calma!

Amonasro
No: tu non sei colpevole,
era voler del fato.

Radamès
Io son disonorato!
Aida
Ah! no!

Radamès
Per te tradii la patria!
Amonasro
No: tu non sei colpevole.
Aida
Ti calma…

Amonasro
Vieni: oltre il Nil ne attendono
i prodi a noi devoti;
là del tuo core i voti
coronerà l'amor.
Vieni!

(Amneris esce dal tempio, indi Ramfis, Sacerdoti, e guardie.)

will build you a throne!

Radamès
I am dishonoured!
For you I have betrayed my country!

Aida
Be calm!

Amonasro
No! You are not guilty,
it was the will of Fate.

Radamès
I am dishonoured!
Aida
Ah, no!

Radamès
For you I have betrayed my country!
Amonasro
No: You are not guilty.
Aida
Be calm…

Amonasro
Come — beyond the Nile
my brave and faithful men are waiting.
There, love shall fulfil
the wishes of your, heart.
Come!

(Amneris, Ramfis, the priests and guards come out from the temple.)

Amneris
Traditor!

Aida
La mia rival!…

Amonasro
(avventandosi su Amneris con un pugnale)
L'opra mia a strugger vieni!
Muori!

Radamès *(frapponendosi)*
Arresta, insano!

Amonasro
Oh rabbia!

Ramfis
Guardie, olà!

Radamès *(ad Aida ed Amonasro)*
Presto! fuggite!

Amonasro *(trascinando Aida)*
Vieni, o figlia!

Ramfis *(alle guardie)*
Li inseguite!

Radamès *(a Ramfis)*
Sacerdote, io resto a te.

Amneris
Traitor!

Aida
My rival!

Amonasro
(throwing himself upon Amneris with drawn dagger)
You have come to defeat my plans.
You shall die!

Radamès *(coming between them)*
Stop, madman!

Amonasro
Oh, fury!

Ramfis
Guards, look out!

Radamès *(to Aida and Amonasro)*
Quickly! flee!

Amonasro *(dragging Aida)*
Come, my daughter.

Ramfis *(to the guards)*
After them!

Radamès *(to Ramfis)*
Priest, I am in your hands.

ATTO QUARTO

Scena I

Sala nel palazzo del Re
(Alla sinistra, una gran porta che mette alla sala sotterranea delle sentenze. Andito a destra che conduce alla prigione di Radamès.)

Amneris *(mestamente appoggiata davanti la porta del sotterraneo)*
27 L'aborrita rivale a me sfuggia.
Dai sacerdoti Radamès attende
dei traditor la pena. Traditor
egli non è. Pur rivelò di guerra
l'alto segreto. Egli fuggir volea,
con lei fuggire! Traditori tutti!
A morte! A morte!
Oh! che mai parlo? Io l'amo,
io l'amo sempre. Disperato, insano
è quest'amor che la mia vita strugge.
Oh! s'ei potesse amarmi!
Vorrei salvarlo. E come?
Si tenti! Guardie, Radamès qui venga.

(Entra Radamès condotto dalle guardie.)

28 Già i Sacerdoti adunansi,
arbitri del tuo fato,
pur dell'accusa orribile
scolparti ancor t'è dato;
ti scolpa e la tua grazia
io pregherò dal trono,
e nunzia di perdono,
di vita a te sarò.

ACT FOUR

Scene I

A hall in the King's palace
(Left, a great door leading to the underground judgement chamber. A passage, right, leads to Radamès cell.)

Amneris
(sadly, standing before the door)
27 My hated rival has escaped.
Radamès awaits, from the hands
of the priests, the traitor's punishment.
But he is not a traitor,
even if he revealed the secret plan.
He meant to flee, with her! Traitors all!
Death to them — death!
Oh, what am I saying? I love him,
I still love him, with a mad, a desperate
love, which is killing me.
Oh! if only he might love me!
I should like to save him. How? I shall try!
Guards, bring Radamès to me.

(Radamès enters escorted by guards.)

28 The priests even now are in counsel,
deciding your fate.
But you can still establish your innocence
in answer to the dread accusations.
Clear yourself, and I shall ask
pardon for you from the King.
In that way, I can bring
both pardon and life you.

Radamès
Di mie discolpe i giudici
mai non udran l'accento;
dinanzi ai numi, agl'uomini
né vil, né reo mi sento.
Profferse il labbro incauto
fatal segreto, è vero,
ma puro il mio pensiero
e l'onor mio restò.

Amneris
Salvati dunque e scolpati.

Radamès
No.

Amneris
Tu morrai.

Radamès
La vita
aborro! D'ogni gaudio
la fonte inaridita,
svanita ogni speranza,
sol bramo di morir.

Amneris
Morire! Ah, tu dêi vivere!
Sì, all'amor mio vivrai;
per te le angosce orribili
di morte io già provai;
t'amai, soffersi tanto,
vegliai le notti in pianto,
e patria, e trono, e vita
tutto darei per te.

Radamès
The judges shall never hear me
try to defend myself.
Before the gods and man
I feel myself neither traitor nor guilty.
My incautious words
revealed the secret, it is true.
But both my thought
and my honour remain unstained by guilt.

Amneris
Then defend yourself — save yourself.

Radamès
No.

Amneris
You will die.

Radamès
Life
is hateful to me. The source
of all joy is now dry,
every hope is gone.
I wish only to die.

Amneris
To die! Ah, you must live!
Yes, you shall live in my love.
For you, I have already felt
the horrible anguish of death.
I loved, I suffered,
I passed the nights in tears.
My country, my throne, my life —
I should give up all for you.

Radamès
Per essa anch'io la patria
e l'onor mio tradia…

Amneris
Di lei non più!

Radamès
L'infamia
mi attende e vuoi ch'io viva?
Misero appien mi festi,
Aida a me togliesti;
spenta l'hai forse, e in dono
offri la vita a me?

Amneris
Io, di sua morte origine!
No, vive Aida!

Radamès
Vive!

Amneris
Nei disperati aneliti
dell'orde fuggitive
sol cadde il padre.

Radamès
Ed ella?

Amneris
Sparve, né più novella
s'ebbe…

Radamès
For her, I too betrayed
my country and my honour.

Amneris
Do not speak of her!

Radamès
Infamy
is my lot — and you ask me to live?
You brought me to the depths of misery,
you took Aida from me.
Perhaps, because of you, she is dead —
and you offer me my life?

Amneris
Aida dead, because of me?
No, she is alive!

Radamès
She is alive!

Amneris
In the desperate flight
of the fleeing hordes
only her father died.

Radamès
And she?

Amneris
She disappeared,
nothing is known of her.

Radamès
Gli dei l'adducano
salva alle patrie mura,
e ignori la sventura
di chi per lei morrà!

Amneris
Or, s'io ti salvo, giurami
che più non la vedrai…

Radamès
Nol posso!

Amneris
A lei rinunzia
per sempre, e tu vivrai!

Radamès
Nol posso!

Amneris
Ancor una volta:
a lei rinunzia.

Radamès
È vano.

Amneris
Morir vuoi dunque, insano?

Radamès
Pronto a morir son già.

Amneris
Chi ti salva, sciagurato,

Radamès
May the gods lead her
safely to her home.
May she never know the fate
of the one who will die for her!

Amneris
If I save you, swear to me
that you will never see her again.

Radamès
I cannot!

Amneris
If you renounce her
forever, you will live!

Radamès
I cannot!

Amneris
Once more —
renounce her.

Radamès
It is in vain.

Amneris
Madman — you insist on dying?

Radamès
I am ready to die!

Amneris
Who will save you, wretch,

dalla sorte che t'aspetta?
In furor hai tu cangiato
un amor ch'egual non ha.
De' miei pianti la vendetta
ora dal ciel si compirà, ecc.

Radamès
È la morte un ben supremo
se per lei morir m'è dato;
nel subir l'estremo fato
gaudii immensi il core avrà;
l'ira umana più non temo,
temo sol la tua pietà, ecc.
Amneris
Ah! chi ti salva?…
De' miei pianti, ecc.

(Radamès parte circondato dalle guardie.)

Amneris *(Cade desolata su di un sedile.)*
29 Ohimè!… morir mi sento!
Oh! chi lo salva?
E in poter di costoro
io stessa lo gettai! Ora a te impreco,
atroce gelosia, che la sua morte
e il lutto eterno del mio cor segnasti!

(Si volge e vede i sacerdoti che attraversa la scena per entrare nel sotterraneo.)

Ecco i fatali,
gl'inesorati ministri di morte!
Oh! ch'io non vegga quelle bianche larve!

(Si copre il volto con le mani.)

from the fate which awaits you?
You have changed into hatred
a love which had no equal.
Only heaven
can now avenge my tears, etc.

Radamès
Death is the greatest good,
if I may die for her;
In going to meet my fate
my heart will know great joy;
I have no fear of mortal wrath,
your pity is the only thing I fear, etc.
Amneris
Ah, who will save him?…
Only heaven, etc.

(Radamès goes out, surrounded by guards.)

Amneris *(She falls desolately into a chair.)*
29 Alas! I shall die!
Oh, who will save him?
And it was I who cast him
into their hands! Now I curse
my jealousy, which brought his death
and eternal mourning in my heart!

(She turns and sees the priests, who are going down into Radamès underground prison.)

Ah, there they are —
the pitiless ministers of death! Oh, may I not see
them, these white-robed ghouls!

(She covers her face with her hands.)

E in poter di costoro
io stessa lo gettai! ecc.

Ramfis e Sacerdoti *(nel sotterraneo)*
Spirto del Nume, sovra noi discendi!

Ne avviva al raggio dell'eterna luce;
pel labbro nostro tua giustizia apprendi.

Amneris
Numi, pietà del mio straziato core…
Egli è innocente, lo salvate, o Numi!
Disperato, tremendo è il mio dolore!

Ramfis e Sacerdoti
Spirto del Nume, ecc.
Amneris
Oh, chi lo salva? Ohimè! Mi sento morir!

(Radamès tra le guardie attraversa la scena e scende nel sotterraneo. Amneris, al vederlo, mette un grido.)

Ramfis *(nel sotterraneo)*
30 Radamès! Radamès! Radamès!
Tu rivelasti
della patria i segreti allo straniero!
Discolpati!

Sacerdoti
Discolpati!

Ramfis
Egli tace…

And it was I who cast him
into their hands! etc.

Ramfis and Priests (*in the vault)*
Spirit of the gods, descend upon us!

Let thy eternal ray enlighten us;
let our lips pronounce thy justice.

Amneris
O gods, take pity on my anguished heart!
He is innocent — save him, o gods!
My grief is desperate, overwhelming!

Ramfis and Priests
Spirit of the gods, etc.
Amneris
Oh, who will save him? I shall die!

(Radamès, surrounded by guards, is led into the vault. Amneris, seeing him, cries out.)

Ramfis *(in the vault)*
30 Radamès! Radamès! Radamès!
You revealed
your country's secrets to the enemy!
Defend yourself.

Priests
Defend yourself.

Ramfis
He is silent.

Tutti
Traditor!

Amneris
Ah, pietà! Egli è innocente! Numi, pietà!

Ramfis
Radamès! Radamès! Radamès!
Tu disertasti
dal campo il dì che precedea la pugna.
Discolpati!

Sacerdoti
Discolpati!

Ramfis
Egli tace…

Tutti
Traditor!

Amneris
Ah, pietà! Ah, lo salvate! Numi, pietà!

Ramfis
Radamès! Radamès! Radamès!
Tua fé violasti,
alla patria spergiuro, al Re, all'onore.
Discolpati!

Sacerdoti
Discolpati!

Ramfis
Egli tace…

All
Traitor!

Amneris
Ah, pity! He is innocent! Pity! O gods!

Ramfis
Radamès! Radamès! Radamès!
You deserted
your command on the eve of battle.
Defend yourself.

Priests
Defend yourself.

Ramfis
He is silent.

All
Traitor!

Amneris
Ah, pity! Ah, save him! Pity, o gods!

Ramfis
Radamès! Radamès! Radamès!
You betrayed
your country, your King, your honour.
Defend yourself.

Priests
Defend yourself.

Ramfis
He is silent.

Tutti
Traditor!

Amneris
Ah, pietà! Ah, lo salvate! Numi, pietà!

Ramfis e Sacerdoti
Radamès, è deciso il tuo fato:
degl'infami la morte tu avrai;
sotto l'ara del Nume sdegnato
a te vivo fia schiuso l'avel.

Amneris
A lui vivo, la tomba! Oh! gl'infami!
Né di sangue son paghi giammai…
E si chiaman ministri del ciel!

Ramfis e Sacerdoti
Traditor!

Amneris *(investendo i sacerdoti che escono dal sotterraneo)*
Sacerdoti: compiste un delitto!
Tigri infami di sangue assetate,
voi la terra ed i Numi oltraggiate,
voi punite chi colpa non ha.

Ramfis e Sacerdoti
È traditor! morrà!

Amneris *(a Ramfis)*
Sacerdote: quest'uomo che uccidi,
tu lo sai, da me un giorno fu amato,
l'anatema d'un core straziato
col suo sangue su te ricadrà!

All
Traitor!

Amneris
Ah, pity! Ah, save him! Pity, o gods!

Ramfis and Priests
Radamès, your fate is decided:
you shall die a traitor's death.
Beneath the altar of the offended god,
you, living, shall be entombed.

Amneris
Entombed alive! Oh, the villains!
their thirst for blood is never appeased…
yet they call themselves heaven's ministers!

Ramfis and Priests
Traitor!

Amneris *(assailing the priests as they come up from the vault)*
Priests — you have committed a crime!
Infamous, bloodthirsty beasts —
you outrage the gods and man,
punishing the innocent!

Ramfis and Priests
He is a traitor! He shall die.

Amneris *(to Ramfis)*
Priest, this man whom you send to death,
you know well, I once loved.
The curse of a broken heart,
together with his blood, will fall upon you!

Voi la terra ed i Numi, ecc.
Ah no, non è traditor… pietà, ecc.
Ramfis e Sacerdoti
È traditor! morrà!

(Si allontanano lentamente.)

Amneris
Empia razza! anatema su voi!
La vendetta del ciel scenderà!

Scena II

L'interno del tempio di Vulcano e la tomba di Radamès

(La scena è divisa in due piani. Il piano superiore rappresenta l'interno del tempio di Vulcano splendente d'oro e di luce; il piano inferiore un sotterraneo. Lunghe file d'arcate si perdono nell'oscurità. Statue colossali d'Osiride colle mani incrociate sostengono i pilastri della volta. Radamès nel sotterraneo sui gradini della scala, per cui è disceso. Al di sopra, due sacerdoti intenti a chiudere la pietra del sotterraneo.)

Radamès
31 La fatal pietra sovra me si chiuse.
Ecco la tomba mia. Del dì la luce
più non vedrò. Non rivedrò più Aida.
Aida, ove sei tu? Possa tu almeno
viver felice e la mia sorte orrenda
sempre ignorar! — Qual gemito!…Una larva…
Una vision… No! forma umana è questa…

You outrage the gods, etc.
Ah, he is no traitor… have mercy, etc.
Ramfis and Priests
He is a traitor! He shall die.

(They go out slowly.)

Amneris
Impious brood! My curse upon you!
Heaven's vengeance will strike you!

Scene II

Interior of the Temple of Vulcan and Radamès' tomb

(The scene is divided into two levels. The upper part represents the interior of the Temple of Vulcan, resplendent with gold and light; the lower lever, a vault. Long rows of arches disappear into the darkness. Colossal statues of Osiris, with crossed hands, hold up the pilasters of the vault. Radamès is seated on the steps by which he has descended into the vault. Above, two priests are carefully replacing the stone which seals the vault.)

Radamès
31 The fatal stone has closed above me.
This is my tomb. Never again shall I see
the light of day, nor see Aida.
Aida… where are you? May you at least
live happily, never knowing
My horrid fate. A sigh? A ghost,
a vision… no, this is a human form!

Ciel!… Aida!

Aida
Son io.

Radamès
Tu, in questa tomba!

Aida
32 Presago il core della tua condanna,
in questa tomba che per te s'apriva
io penetrai furtiva
e qui lontana da ogni umano sguardo
nelle tue braccia desiai morire.

Radamès
Morir! sì pura e bella!
Morir per me d'amore…
degli anni tuoi nel fiore
fuggir la vita!
T'avea il cielo per l'amor creata,
ed io t'uccido per averti amata!
No, non morrai!
Troppo t'amai!
Troppo sei bella!

Aida *(vaneggiando)*
Vedi? Di morte l'angelo
radiante a noi s'appressa;
ne adduce a eterni gaudii
sovra i suoi vanni d'or.
Già veggo il ciel dischiudersi,
ivi ogni affanno cessa,
ivi comincia l'estasi
d'un immortale amor.

Heaven! Aida!

Aida
Yes, I.

Radamès
You, in this tomb!

Aida
32 In my heart, I sensed your fate.
Secretly I came into this tomb
opened to receive you.
And here, far from every human eye,
I have chosen to die with you!

Radamès
To die — so pure, so lovely!
To die, for love of me!
In the flowering of your youth,
to give up your life!
Heaven created you for love,
yet I in loving you have killed you!
No, you shall not die!
I have loved you too much,
you are too lovely to die!

Aida *(in a delirium)*
See? The angel of death,
with shining wings, comes near,
to bear us to eternal joys
upon his golden wings.
Above us heaven is opening.
There, every sorrow ends,
and there joy begins,
the joy of immortal love.

(Canti e danze dei sacerdoti e delle sacerdotesse nel tempio.)

Sacerdoti e Sacerdotesse
Immenso Fthà, del mondo
spirito animator, ah!
Noi t'invochiam!
Aida
Triste canto!
Radamès
Il tripudio dei sacerdoti.
Aida
Il nostro inno di morte.

Radamès *(cercando di smuovere la pietra del sotterraneo)*
Né le mie forti braccia
smuoverti potranno, o fatal pietra!
Aida
Invan! tutto è finito
sulla terra per noi.
Radamès *(con desolata rassegnazione)*
È vero! è vero!

(Si avvicina ad Aida e la sorregge.)

Aida
33 O terra, addio; addio, valle di pianti…
sogno di gaudio che in dolor svanì.
A noi si schiude il ciel e l'alme erranti
volano al raggio dell'eterno dì, ecc.

Aida e Radamès
O terra, addio, ecc.
Ah! si schiude il ciel, ecc.

(From above are heard the hymns of the priests and priestesses invoking the gods.)

Priests and Priestesses
Great Phtha, life-giving
spirit of the world, ah!
We invoke thee!
Aida
How sad a song!
Radamès
The joy of the priests!
Aida
Our funeral hymn.

Radamès *(trying to move the stone which closes the vault)*
Nor does my strength suffice
to move thee, o fatal stone!
Aida
It is useless! On earth,
all is finished for us.
Radamès (with sad resignation)
It is true!

(He comes back to Aida, to sustain her.)

Aida
33 O Earth, farewell — farewell, vale of tears,
dream of joy which vanished into sorrow.
Heaven opens to us, our wandering souls
fly fast towards the light of eternal day, etc.

Aida and Radamès
O Earth, farewell, etc.
Ah! Heaven opens for us, etc.

Sacerdoti e Sacerdotesse
Immenso Fthà, ecc.

(Aida cade dolcemente fra le braccia di Radamès. Amneris con abito di lutto appare nel tempio e va a prostrarsi sulla pietra che chiude il sotterraneo.)

Aida e Radamès
… O terra, addio, ecc.
Si schiude il ciel!

Amneris
Pace t'imploro! Salma adorata,
Isi placata ti schiuda il ciel!

Priests and Priestesses
Mighty Phtha, etc.

(Aida sinks into the arms of Radamès. Amneris enters the temple, dressed in mourning, and prostrates herself on the stone which seals the vault.)

Aida and Radamès
… O Earth, farewell, etc.
Heaven opens to us!

Amneris
I pray for thy peace… beloved, lifeless body;

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